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ABSTRACT

This volume of the Michigan Speech Association curriculum guide presents a seven-unit course in oral interpretation as the technique of communicating the contents of a printed page with such skill as to "create in the listeners the illusion that an experience is being enacted in their imaginations." Each unit is outlined in terms of objectives, content, learning experiences, and bibliography. The first four units present the fundamentals of effective oral interpretation--selection and preparation of material, vocal and nonverbal techniques, and preparation for presentation before an audience. The last three units present in-depth discussions of prose (including drama), poetry, and group reading. Each unit includes sample exercises and suggestions for assignments. (RN)

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MSA CURRICULUM GUIDE

7

Oral Interpretation in the Secondary School



National Textbook Company

Oral Interpretation in the Secondary School

THE MICHIGAN SPEECH ASSOCIATION
CURRICULUM GUIDE SERIES

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INTRODUCTION

Exploding knowledge and constant change are the warp and woof of our society. The exponential rate at which knowledge increases forces specialization and teamwork in order for us to effect meaningful change. Teams of scientists develop new methods of combating disease. Teams of social scientists analyze urban stress. Research teams innovate educational methodology. Teams of specialists control space vehicles simultaneously from the ground and from space. Interaction, the fundamental tool of human development, is the keystone of our existence. Therefore, effective oral communication, the primary means of social interaction, becomes an indispensable tool for all men.

The security of a free society rests in the hands of youth. In our classrooms are the leaders of the 21st century. Educators are charged with the responsibility of providing youth with the training ground that will enable them to mature physically, intellectually, emotionally, and socially into responsible adults capable of rational decision-making. Youth must cultivate and refine the ability to listen critically, to evaluate objectively, and to express ideas clearly, truthfully, and openly.

Oral communication is the process by which a speaker and a listener attempt to influence each other. It is the integrating factor in achieving productive interpersonal relationships; in the creative development and enjoyment of the arts; and in creative, rational decision-making. Oral communication is essential in achieving meaningful interrelationships between subject areas in team examination of the substantive ideas, ideals, and issues of our time to the end of nurturing adaptive and innovative decision-making.

The new Michigan Speech Association Curriculum Guide Series includes eight guides:

- 1 Speech Activities in the Elementary School
- 2 Speech and Drama in the Intermediate School
- 3 Speech Communication in the High School
- 4 Debate in the Secondary School
- 5 Discussion in the Secondary School
- 6 Dramatic Arts in the Secondary School
- 7 Oral Interpretation in the Secondary School
- 8 Radio, Television, and Film in the Secondary School

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This series is the product of a project jointly funded by the Michigan Speech Association and the Michigan Education Association. Nearly 150 kindergarten through twelfth grade teachers and curriculum directors from metropolitan, suburban, and rural school systems throughout Michigan participated in the project either as reactors or revisers. A reactor completed an extensive questionnaire designed to determine to what extent the 1968 edition of a guide was useful in his particular teaching situation. A reviser taught from a guide for one semester, reviewed the data compiled from the questionnaire survey of that guide, and served as a member of one of the eight revising teams that prepared the new series.

The eight guides are designed for the beginning speech teacher; the teacher who is assigned responsibility for speech but lacks speech training; the teacher of specialized speech courses; and teachers of courses other than speech who wish to use oral communication as an integrative tool in their courses. Prospective teachers in undergraduate methods courses, libraries, curriculum directors, school administrators, and leaders of youth groups will find the guides useful.

Deldee M. Herman
Sharon A. Ratliffe

PREFACE

PHILOSOPHY OF ORAL INTERPRETATION

Oral interpretation is the art of abstracting human experience from the printed page and of communicating that experience to others who are listening to and looking at the oral reader. The oral interpreter must recognize the fact that literature is action-oriented, and that he must discover and communicate that action to the listener. Communication is accomplished only when there is a direct relationship between the literature, the oral reader, and the listener.

The oral reader, therefore, is the liaison between the literature and the listener. It is necessary for the oral reader to lead the listener in comprehending and appreciating what he hears. A good reader must have at least two qualifications: First, he must be sensitive to his material. Second, he must know the techniques of the art of reading, just as a musician or painter knows the techniques of his art.

Words and punctuation marks alone are sufficient to convey meaning to the silent reader. However, when a person reads aloud, thought, mood, and feeling must be conveyed by bodily action and vocal sounds. This is not accomplished merely by the sounds that represent the articulation and pronunciation of the words themselves, but by all of the elements, variations, and nuances of voice that enter into effective oral communication. Similarly, bodily action is not just the use of certain gestures, but there must be total bodily communication coordinated with the voice. In short, the oral reader must know how to use his voice and his body in such a fashion as to suggest concisely, convincingly, and completely all the experiences implicit in the text. The reader uses the exact words from the manuscript and, through his voice and bodily movement, recreates the experiences for his listeners.

MEANING AND USES OF ORAL INTERPRETATION

Meaning

The term "oral interpretation" refers to the techniques of presenting the printed page with such skill as to create in the listeners

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the illusion that an experience is being enacted in their imaginations. This means that the voice and body must give minimal clues to the experiences.

There is a distinct difference between oral interpretation and acting. Acting is indirect because drama usually assumes a "fourth wall" so that the actor seldom has personal contact with the audience. Furthermore, drama is limited to that scene, those characters, and those specific costumes. In interpretative reading, the imaginative appeal gives the audience a warehouse of all the sets in the world, characters limited only by the imagination of the listener and the skill of the reader, and a motivation to interpret an experience with more variation than the best movies can provide.

Uses

Oral reading gives pleasure to the reader and to his listener. As the oral reader studies the art of oral interpretation, he often gets "hooked on books" and is anxious to share his experience with others. A well trained oral reader provides his listeners with an exciting, intellectual, and emotional experience.

Every adult, from time to time, needs the ability to orally lift words from the printed page to the minds of an audience, be that audience one or many—a mother reads a story, a club member reads an announcement, a teacher reads a poem, an executive reads a report, a minister reads a passage of Scripture, a lawyer reads a brief, and a president reads an inaugural address.

The units in this guide may be used for a semester course or as part of a general speech or forensics course. Units One through Four present the fundamentals of effective oral interpretation while units Five through Seven present an in-depth discussion of prose (including drama), poetry, and group reading.

Joan Bouts
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GENERAL OBJECTIVES

1. The student will demonstrate his appreciation of literature by his oral interpretation.
2. The student will broaden and enhance individual reading.
3. The student will become acquainted with as many styles of writing as possible.
4. The student will demonstrate that he, through his study of literature, understands his own motivations and actions.
5. The student will demonstrate poise, self-confidence, and the ability to think creatively.
6. The student will explore the limitations placed on communication by word selection.
7. The student will become aware of the power of language; the value of precise and meaningful word selection.
8. The student will demonstrate mastery of the techniques necessary to communicate complete, accurate, and rich meaning from the printed page.

UNIT ONE:
SELECTING AND ANALYZING THE MATERIAL

No one can or should tell another what he must or must not like; however, one can suggest certain criteria for establishing individual values. Before attempting to interpret a selection for others, it is necessary that the reader become thoroughly familiar with the material. Only through a complete understanding of the selection can the interpreter present the kind of involvement that is necessary for effectively communicating from the printed page.

I. OBJECTIVES:

- A. The student will demonstrate his ability to establish his own values and justification for the selection of the material.
- B. The student will increase his vocabulary.
- C. The student will communicate his vicarious experiences with feeling.
- D. The student will demonstrate by his oral reading his sensitivity to the mood and feeling of the selection he reads.
- E. The student will increase his understanding of a variety of forms of literature.
- F. The student will demonstrate the ability to evaluate a selection with regard to form.
- G. The student will demonstrate the ability to find the author's meaning and his own personal meaning.

II. CONTENT:

- A. Appreciating the material to be read.
- B. Employing audience analysis in the selection of material.
- C. Understanding the vocabulary of the selection.
- D. Understanding forms of development and organization used in literature.
- E. Finding meaning in the literature:
 - 1. As expressed by the author.
 - 2. As interpreted by the reader.

III. LEARNING EXPERIENCES:

- A. Prepare collages depicting mood and characterization. Does

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each student's use of voice and body portray the images he has chosen to represent his selection? This experience gives all students a chance to use their imagination.

- B. Prepare character sketches. Consider these questions:
 - 1. What does each character desire?
 - 2. What role does each character play in promoting or obstructing the purpose of the selection?
- C. Present a list of nouns. Which senses are involved in reacting—auditory, olfactory, tactile, visual, gustatory, kinesthetic, thermal?
- D. Read selections containing imagery that appeal to the five senses. (For example, "The Bells" by Poe for auditory imagery.)
- E. Read a brief selection silently. Discuss each person's understanding of mood and meaning.
- F. Clip advertisements that depend on verbal messages to sell a product. Discuss why the advertisement is attention-getting. Discuss the importance of word choice and the need to be concise. What effect does the advertisement have?
- G. Role-play an incident with emotional overtones. For example, two students fighting as other students enter the room or the teacher showing preference toward one student or a particular group of students. Each student writes his impressions of what has taken place.
- H. Encourage each person to use his own writing for oral reading.
- I. Choose selections using the following criteria:
 - 1. Does this material reveal truths about life experience?
 - 2. Does this material touch my own life experience?
 - 3. Will this material likely touch the life experience of my listeners?
 - 4. Will this material give intellectual and sensory pleasure?
 - 5. Does this material have individuality of style?
 - 6. Does the structure, imagery, and power of suggestion have special appeal?
 - 7. Will this material read aloud well and hold the attention of my listeners?

These principles should be kept in mind when choosing a selection:

1. Vivid and emotionally toned action material will hold attention while abstract philosophical thought usually will not.
 2. The ear prefers simplicity to complexity, concreteness to generality, and vivid imagery to vague abstraction.
 3. Some authors seem to have an ear attuned to the sound of words and their combinations. Their writing seems to flow with the natural cadence of human speech in a way that calls for oral communication.
- J. Divide a selection into units which contain a significant piece of action or a major part of the scene to be presented by the reader. Consider what must be accomplished in each unit and why the particular unit is or is not necessary to the meaning of the selection.
- K. Prepare a list of abstract words. Take a free association quiz. Each person writes the word or phrase he first associates with the abstract word. Compare the similarities and differences in connotative meaning.

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UNIT TWO: CUTTING AND PREPARING THE MATERIAL

It is often necessary to cut and adapt literature for oral interpretation. Adapting literature for listeners who otherwise might not come in contact with the literature is in itself an important reason for cutting. A good cutting and a stimulating performance may motivate the audience to read the material in its complete form. Although broad guidelines can prove to be helpful, the most effective guideline to cutting is experience. The more you practice, the more competent and effective you will become.

I. OBJECTIVES:

- A. The student will demonstrate the ability to cut the material in terms of his purpose.
- B. The student will demonstrate consideration for time limits.
- C. The student will demonstrate skill in eliminating unnecessary materials.
- D. The student will demonstrate the ability to sustain mood and continuity.
- E. The student will demonstrate skill in preparing an introduction that sets the mood.
- F. The student will demonstrate his ability to mark a selection for easy interpretation.

II. CONTENT:

- A. Selecting a goal such as characterization, conflict, or mood.
- B. Using the goal in cutting the material.
- C. Establishing time limits for the presentation.
- D. Understanding the purpose of an introduction.
- E. Understanding the need for ideas to flow smoothly so as to avoid breaking mood and continuity.
- F. Eliminating unnecessary phrases such as "he said" and stage directions.
- G. Using color to mark manuscripts to indicate changes in tempo, mood, intensity, and phrasing.
- H. Using color to mark the manuscript for character changes.

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III. LEARNING EXPERIENCES:

- A. Read a selection and determine which characters, if any, should be eliminated.
- B. On a page of material, cut all unnecessary text, characters, and all taglines. Sometimes an overhead projector is useful. On a second page of material, make cuts individually. Compare the different versions.
- C. Write an introduction for a selection that accomplishes the following purposes:
 - 1. To set mood.
 - 2. To designate the author and title of the selection.
 - 3. To give necessary background information:
 - a. Concerning the author.
 - b. Concerning the story.
 - 4. To relate the selection to universal experiences.
 - 5. To present an appropriate passage from the selection.
- D. Using an overhead projector, demonstrate how to mark a manuscript for interpretation.

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UNIT THREE: TECHNIQUE

Since the voice is a powerful carrier of meaning from the printed page to the listener, the oral reader must work with his voice to develop quality, stress, and tempo. However, what we say is influenced by how we appear to others when we say it. Posture, movement, facial expression, and other forms of non-verbal communication all combine to present the framework for effective oral interpretation.

I. OBJECTIVES:

- A. The student will demonstrate flexibility in the use of vocal factors such as stress, pause, pitch, tempo, quality, and intensity.
- B. The student will demonstrate skillful use of non-verbal communication such as bodily action and facial expression.

II. CONTENT:

- A. Understanding and using the vocal factors of stress, pause, pitch, intensity, tempo, and quality.
- B. Understanding the importance and uses of bodily action and facial expression:
 - 1. Movement as it develops from the meaning of the literature.
 - 2. Value of suggesting movement rather than pantomiming.

III. LEARNING EXPERIENCES:

- A. Prepare and present short readings using exaggerated vocal changes. Nursery rhymes and short poems are useful for this exercise. Taping the readings may help the students to hear what vocal changes are made.
- B. Present pantomimes and play charades to improve non-verbal communication skills. This activity uses the imagination and develops an awareness of body communication.
- C. Watch television for 15 minutes with the sound turned off. What messages are conveyed non-verbally?
- D. Read a selection so that a mood is created which is opposite to the meaning suggested by the words.

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- E. Use a neutral scene to develop a variety of interpretations. Complete the following scene:

He stood _____. From his point of view, all he could
_____ was _____ and _____.
So he _____ and _____.
One of the three _____ to him, "_____, "
and he _____, "_____." It was all so easy.

- F. Read the letters of the alphabet, words from a dictionary, or names from a telephone directory. Create a mood as you read.
- G. Use facial expressions to depict three different moods. Bring and explain pictures from magazines that vividly represent feelings.
- H. After advanced students read before the class, hold a discussion on the effectiveness of their performances.
- I. To emphasize the importance of grouping, place slash marks between the idea groups that best project the logical meaning of these sentences:
1. The teacher says the student is a fool.
 2. Jesus went up on the mountain and spoke.
 3. "And now there remain faith, hope, and love these three: but the greatest of these is love." (I Corinthians 13:13)
 4. She was, however, in the realization of what might happen, disturbed by his statement.
 5. "There is so little good in the best of us and so little bad in the worst of us that it ill behooves most of us to speak about the rest of us."
 6. "If to do were as easy as to know what good were to do, chapels had been churches, and poor men's cottages prince's palaces." (Shakespeare, "The Merchant of Venice," Act I, Scene 2.)
- Evaluate what has been learned about grouping.
- J. To indicate the importance of emphasis and subordination, read the following sentences. Emphasize the key words and subordinate the others.
1. Four of them were included; one of the four was a dancer.
 2. Two of them were included; one was a dancer, the other a singer.

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3. A house should be of the hill, not on the hill.
4. "If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge?" (Shakespeare, "The Merchant of Venice," Act III, Scene 1.)
5. "Good morrow, Kate: for that's your name I hear." (Shakespeare, "The Taming of the Shrew," Act II, Scene 1.)
6. "A thing that hath been, it is that which shall be; and that which is done is that which shall be done; and there is no new thing under the sun." (Ecclesiastes 1:9).

Discuss what vocal means were used to emphasize and to subordinate.

- K. Arouse emotions while reading the following selections. Exercise overt bodily expression.

1. The young lover's anguish in "Brendon Hill":

"Oh noisy bells be dumb

I hear you. I will come."

2. Blake's attitude in "The Scoffers":

"Mock on, mock on, Voltaire, Rousseau.

Mock on, mock on; 'tis all in vain; . . ."

3. The attitude of the speaker in "A Box to Hide In":

"It's a form of escape," I told Him, "hiding in the box. It circumscribes your worries and the range of your anguish. You don't see people either."

- L. To exercise variety of volume, attempt to count while maintaining natural pitch level. Start softly and gradually increase the volume until you are speaking as loudly as you can without straining your throat. Reverse the count from loud to soft. The purpose is to increase loudness while maintaining the same pitch level.

- M. Work to extend the pitch range by beginning at the center pitch level and counting down a tone at a time:

1

2

3

4

5. Reverse and count up.

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- N. Contrast the following sets of words. Think of tone quality.
A tape recorder might be useful.

sour—sweet hard—soft evil—good murder—love
cold—warm war—peace sad—happy revenge—forgive

- O. In the following exercises, use the pause to practice variety in timing.

1. Pause to reflect:

Let me see now, // she was in my class. /// yes. /// But what was her name?

2. Pause for suspense:

It was a low/ dull/ quick sound. // / I scarcely breathed. ///

3. Pause to point humor:

The same idea as above with a long pause before the punch line.

4. Pause for transitions:

She was silent, /// but she knew the end had come. ///

- P. In the following exercise a week or so later, practice building toward an objective.

A: Let's get one thing straight right now. You're not going in there alone.

B: Why not?

A: Why not! Are you out of your mind?

B: No, I don't think so. Please let me try.

A: Look. Wait five minutes. Just five minutes.

B: What possible difference could five minutes make?

A: Good Lord! You can't be serious.

B: Are you going to let me by or not?

A: I've done everything I can to discourage you. It's entirely up to you.

B: That's precisely the way I want it. Excuse me.

A: No, wait. Listen. Listen! Oh, God.

- Q. Use the following exercise to practice reacting after a crisis:

A: Are you alone?

B: Yes. (Pause) Please come in.

A: Thank you. Is there something I can do?

B: No. I don't think so.

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- A: I'm terribly sorry. About the whole thing.
B: Thank you. Yes, I am too.
A: I presume you'll be leaving now. I mean, within a few days.
B: I don't know now. I imagine so.
A: You never felt as if you could talk to me, did you?
B: Didn't I? I'm not certain I ever noticed.
A: Never noticed . . . ?
B: I'm sorry. It's late and I'll have to be up terribly early tomorrow, and . . . well, it's late.
A: Will I see you in the morning?
R. Use audio tapes and video tapes throughout the course.

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UNIT FOUR: PRESENTATION

When you read from material written by another person, your listeners are hearing your interpretation of the author's ideas. Your listeners have a right to expect two things: first, that you will do justice to the author's ideas; second, that you will effectively communicate your understanding and interpretation of the author's ideas. The most efficient way to learn how to read aloud is to observe effective oral readers in action. However, you must go on to develop yourself, your own personality and style. Be your own severest critic.

I. OBJECTIVES:

- A. The student will demonstrate the ability to gain rapport with the audience.
- B. The student will demonstrate skill in placing characters and focusing thought.
- C. The student will demonstrate the ability to recreate images from the printed page.
- D. The student will develop poise and self-confidence.
- E. The student will develop an awareness of appropriate personal appearance.
- F. The student will create a mood before the reading begins and sustain that mood after he finishes reading.
- G. The student will develop useful practice skills.

II. CONTENT:

- A. Preparing an extemporaneous introduction.
- B. Appearing spontaneous and natural.
- C. Understanding the importance of eye contact in the placement and focus of characters in dialogue.
- D. Using techniques to lead the audience to recreate in their own minds the characters and the situation being presented.
- E. Learning to read without a lectern.
- F. Understanding the effect of oral reader's appearance on his listeners.
- G. Sustaining the final mood beyond the reading of the material.

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- H. Maximizing communication with the audience while using a manuscript.

III. LEARNING EXPERIENCES:

- A. Practice in front of a mirror; record on audio or video tape.
- B. Write and present original material.
- C. Listen to and evaluate recordings of people reading poetry, prose, or drama. Perhaps your librarian can assist you in locating recordings.
- D. Watch the television and radio section of your newspaper. Plan to watch or hear readers or actors as scheduled. If possible, tape the performances for use in class.
- E. Present oral interpretations related to the areas of storytelling, humorous and serious literature, and perhaps manuscript reading of a persuasive speech. Include prose, poetry, and drama. Either divide the class into these areas or have each person do several performances.
- F. Present a fifteen-minute performance using several forms of literature based on a single theme.
- G. Enter or observe a local forensic contest.
- H. Practice reading both monologues and dialogues aloud. Discuss the reading techniques appropriate to each.
- I. Invite a local radio or television personality to discuss the role of oral interpretation in radio and television performance.
- J. Hold a series of class discussions on topics such as:
 - 1. What type of oral reading did you enjoy most? Why?
 - 2. Which performances were outstanding? Why?
 - 3. What examples of oral reading can be found in everyday life?
 - 4. Which students made the greatest improvement?
 - 5. What is the most difficult aspect of oral reading?

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UNIT FIVE: ORAL INTERPRETATION OF PROSE

Prose is not a literary form. It is the common language used in the development of exposition, description, narration, and argument. These types of writing appear in such literary forms as allegories, autobiographies, biographies, essays, fables, fairy tales, legends, letters, novels, parables, plays, short stories, and speeches. Usually prose is used in direct discourse, both monologue and dialogue. As you use this unit, review basic oral interpretation techniques of selection, analysis, cutting, and presentation.

I. OBJECTIVES:

- A. Analyzing exposition and argument.
 - 1. The author.
 - a. Author's purpose, motivation, and philosophy (general and specific).
 - b. Author's personal experiences and ideas used to illustrate his basic purpose.
 - (1) Ethical support.
 - (2) Logical support.
 - (3) Emotional support.
 - 2. Organization and idea development.

II. CONTENT:

- A. The student will explore the meaning of a selection by analyzing the vocabulary, phrasing, and organization.
- B. The student will analyze the relationship between the meaning of the selection and time, place, and cultural milieu as aspects of setting.
- C. The student will identify story line in a selection in terms of plot structure, conflict, and foreshadowing.
- D. The student will use symbolism and allegory as carriers of connotative meaning in a selection.
- E. The student will understand the art of the prose writer by analyzing allusions, metaphors, similes, and sounds as aspects of figurative language.
- F. The student will determine subjective, objective, and omniscient points of view of a selection.
- B. Analyzing narration.

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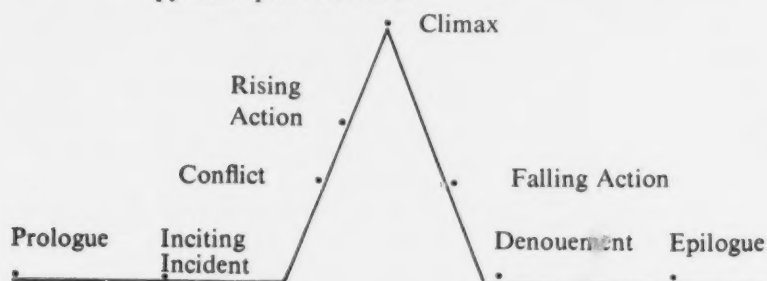
1. Point of view from which narration is written.
2. Analysis of sensory appeals and development of mood.
3. Story structure, especially conflict or driving force.
4. Use of figurative language.
 - a. Allusions.
 - b. Similes.
 - c. Metaphors.
- C. Analyzing monologue.
 1. Definition.
 2. Purpose of monologue.
 3. Role of plot and setting in shaping the character's personality.
 4. Analysis of person speaking the monologue.
- D. Analyzing dialogue.
 1. Definition.
 2. Characterization as developed through dialogue.
 3. Methods of characterization through vocal and physical delivery.
 4. Significance of dialogue in relation to overall plot.
 - a. Setting of the cutting.
 - b. Conflict or driving force.
 - c. Place of dialogue in the plot structure.
 - d. Specific purpose of the writing.

III. LEARNING EXPERIENCES:

- A. Exposition and argument.
 1. Prepare a cutting suitable for oral interpretation.
 2. Prepare a study of the author.
 - a. Identify his purpose.
 - b. Identify his philosophy.
 - c. Identify his personal experiences used for support.
 - d. Identify use of logical, ethical, and emotional appeals.
 3. Outline the chronological development of ideas within the selection. Following a demonstration, each student prepares an outline of another selection.
 4. Read the selections aloud using the skills of oral interpretation.
 5. Rewrite sentences in phrase groups for oral practice.

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6. Read essays by various authors. As you read, briefly write down your reactions to why this essay would or would not be a good choice for oral reading. Make an annotated list of your readings.
- B. Narration is material without dialogue (i.e., *Wate of Babylon*).
 1. Find examples of narration demonstrating the various points of view.
 2. Prepare cuttings suitable for oral interpretation.
 3. Prepare a study of a selection:
 - a. Identify the setting by period, physical characteristics, and colors.
 - b. Identify development of mood and feeling.
 - c. Identify development of characters.
 - d. Prepare a list of images with sensory appeal.
 4. Select a narrative passage from a novel, short story, or play. Identify and explain its development on the pyramid plot structure.



5. Present a selection.
6. Write an original narrative selection.
- C. A monologue is a selection with two or more characters in which only one character speaks.
 1. Discuss monologue. Note how monologue differs from other prose forms since it presents a story in which there may be other people who must be totally imaginary.
 2. Select a monologue and prepare a character sketch justifying the character's personality as a result of his experiences and environment.
 3. Prepare a collage that presents the forces which affect the personality of this character. Do the same with a collage

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- showing the character's personality.
4. Find a monologue that depicts a child, a teenager, an adult, or an aged person. Work toward variety of characterization through voice alone, and then through body. A pantomime may be helpful.
 5. Have an advanced student present a monologue. Then each student presents a monologue.
 6. Try writing a monologue.
- D. Dialogue is conversation between two or more characters.
1. Discuss dialogue as found in short stories, novels, plays, poetry, and essays.
 2. As a class project, study a selection containing dialogue. Identify the setting by period and physical characteristics. Discuss the development of mood and feeling. Prepare a list of images with sensory appeal.
 3. Have each student analyze a selection with dialogue.
 4. Discuss the importance of understanding characterization.
 - a. Write character sketches of each character in a dialogue, justifying his personality by what he says and the way he reacts to his surroundings.
 - b. Select fables, fairy tales, or parables and read them aloud as different characters (male or female, child, teenager, adult or aged person).

Select and prepare a dialogue between a man and a woman, or among several women, several men, or persons of different ages.

 1. Discuss the techniques necessary for clear characterization.
 2. Discuss the various alternatives.
 3. Discuss which techniques are most effective and why.
- E. General activities related to prose reading.
1. These exercises will help students become aware of their ability to suggest images.
 - a. Open a book and let a word suggest an image. Concentrate on seeing the details. If you use sensory re-

- call, bring the experience to mind by asking questions.
- b. Imagine the sound of a train whistle, a jazz band, a symphony orchestra, a strange sound outside the house at night.
 - c. Recall the taste of lemon, of tooth paste, of pumpkin pie.
 - d. Recall the feel of fur, of a hand touching yours, of snow, of cool grass under your feet, of hot sand. Play the game of identifying unknown objects in a paper bag. Each person reaches in the paper bag and writes on a piece of paper what he feels. It may be useful to describe aloud how the object feels.
2. Recalling details of everyday actions can be helpful. Practice pantomimes of pouring a cup of coffee, washing your hands, feeling a sharp pain. Emphasize the necessity of placing yourself totally in the act.

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UNIT SIX: ORAL INTERPRETATION OF POETRY

The oral interpretation of poetry differs from that of prose only in an awareness of an increased use of rhythm, meter, cadence, rhyme, and uniqueness of language. Each type of poem—lyric, sonnet, epic, blank or free verse—has its own distinctive structure. The study of the poet's technique as well as the experiences the poem conveys should enable the oral reader to interpret both for the listener's enjoyment.

I. OBJECTIVES:

- A. The student will identify the various forms of poetry and the role of rhythm and rhyme in each.
- B. The student will identify imagery and sound effects in the language of poetry.
- C. The student will demonstrate skill in the oral reading of poetry.
- D. The student will demonstrate his appreciation of poetry by examining relevant and meaningful poetry.

II. CONTENT:

- A. Understanding the characteristics of various forms of poetry:
 - 1. Lyric poetry:
 - a. Rhythm.
 - b. Rhyme.
 - c. Concentrated feeling.
 - 2. Sonnet: structure and rhyme scheme.
 - 3. Epic poetry: storytelling in verse.
 - 4. Blank verse: rhythm without rhyme.
 - 5. Free verse: neither rhythm nor rhyme.
- B. Understanding the language of poetry.
 - 1. Concise and emotional language.
 - 2. Creation of imagery through the various figures of speech:
 - a. Metaphor.
 - b. Simile.
 - c. Personification.

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- d. Hyperbole.
 - e. Allusion.
 - 3. Production of sound effects through careful selection of vocabulary:
 - a. Alliteration.
 - b. Repetition.
 - c. Onomatopoeia.
 - d. Rhyme.
 - e. Meter.
 - 4. Denotative and connotative meaning.
- C. Understanding methods of determining a justifiable interpretation of the experiences in a poem.
 - 1. Literal meaning.
 - 2. Role of sound in determining meaning.
 - 3. Expanding the literal meaning through the use of metaphor, simile, personification, hyperbole, and allusion.
- D. Using appropriate techniques in reading poetry aloud.
 - 1. Phrasing of poetry into thought groups to avoid mechanical or sing-song vocal pattern.
 - 2. Understanding stress, rhythm, cadence, and meter as essential parts of the poet's art.
 - 3. Comparing and contrasting oral interpretation of prose and poetry.

III. LEARNING EXPERIENCES:

- A. Select a poem and identify the various poetic devices. Include figures of speech such as metaphor, simile, personification, hyperbole, and allusion. Include use of sounds to produce effects—alliteration, repetition, onomatopoeia, rhyme, and meter.
- B. Select a poet and make a collection of poetry. If possible, listen to recordings of the poet reading his own poems.
- C. Make a collection of poetry based on a theme. Perhaps a collage would be helpful.
- D. Discuss the characteristics of various forms of poetry.
- E. Create awareness of overt and covert actions.
 - 1. Recall an experience that made you feel angry, happy, determined, or sorry. Let your body respond completely. Mental response should come first, motivating

the change in muscle tone. Concentrate on remembering the details and the atmosphere created by your experience.

2. As you say these action words, perform the action.
 - a. I am turning around.
 - b. I am pulling you up from your seat.
 - c. I am trying to lift this table.
 - d. I am trying to lift this book.

Repeat the sentences using small gestures and covert actions.

- F. Present serious and humorous poetry readings. Include unique characteristics of lyric poetry (i.e., rhythm, rhyme, and concentrated feeling); of the sonnet (i.e., structure and rhyme scheme); of epic poetry (i.e., storytelling in verse); of blank verse (i.e., no rhythm or rhyme).

Write poems in these various forms.

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UNIT SEVEN: GROUP READING

This art form has many names. Regardless of whether group reading is called reader's theatre, chamber theatre, platform theatre, or multiple reading, it is a form in which two or more interpreters read a literary selection from a manuscript. The purpose is similar to that discussed in the previous units; that is, to share an experience with the audience by giving minimal clues to expand their imaginations. However, group reading is in many ways more sophisticated than the other oral interpretation forms since it opens a whole new realm of techniques for communication from the printed page.

I. OBJECTIVES:

- A. The student will understand the concept of group reading.
- B. The student will demonstrate the ability to use techniques of action and platform conduct for group reading.
- C. The student will demonstrate the ability to select literature suitable for group reading.
- D. The student will demonstrate the ability to prepare a group reading.

II. CONTENT:

- A. Understanding the nature of group reading.
- B. Using techniques of action and platform conduct.
- C. Selecting suitable materials.
 - 1. Selections may be cuttings from plays, poetry, prose or original material.
 - 2. Reading may also be a combination of literary forms based on a theme.
 - 3. Reading should be in good taste.
 - 4. Cutting and the addition of transitions may be necessary.
 - 5. Identifying characteristics of a good script:
 - a. Wholeness or a sense of completeness.
 - b. Interesting characters.
 - c. Action.
 - d. Power to move the imagination.

- D. Preparing a group reading.
- E. Reviewing techniques of oral reading.

III. LEARNING EXPERIENCES:

- A. Discuss the nature of group reading:
 - 1. While emphasis is upon individual effort, unison reading may be used.
 - 2. Avoid self-exploitation and exhibitionism.
 - 3. Readers often use manuscripts.
 - 4. Development of interaction among characters is important.
- B. Using a previously prepared manuscript, divide into groups. Each group works out an analysis of the manuscript from the characters to the stage arrangements. Discuss the differences in analysis. Follow these steps in preparing a group reading:
 - 1. Determining the meaning of the reading.
 - 2. Determining the author's attitude.
 - 3. Identifying the mood.
 - 4. Analyzing the characters.
 - 5. Analyzing the interaction of characters—understanding the development of each character.
 - 6. Studying the structure and author's style.
 - 7. Writing an introduction.

Review these techniques as you prepare:

- 1. Project distinct and believable characters.
 - 2. Create mental images as you speak.
 - 3. Possess an aliveness and energy.
 - 4. Communicate the meaning of the language.
 - 5. Communicate in a clear, audible, and pleasing voice.
 - 6. Communicate genuine appreciation and understanding of the literature.
- C. Using five-minute scenes, demonstrate techniques involved in:
 - 1. Building a scene to a climax.
 - 2. Use of focusing.
 - 3. Cue pick up.
 - 4. Creating a character.
 - 5. Various stage arrangements.

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- D. Using five-minute cuttings, demonstrate the reading of different types of literature, such as poetry, plays, novels, short stories, and essays.

Evaluate cutting using these criteria:

1. Is there a sense of wholeness?
2. Are the characters interesting?
3. Is there action?
4. Does it stimulate the imagination?

- E. Divide into groups or have each individual select a piece of literature suitable for group reading and make a cutting. Each will direct his reading for class presentation. Use the following techniques of action and platform conduct:

1. Eye contact and body contact with other members of the group are not permitted.
2. Focusing outside the group is expected.
3. Readers' stands and stools may be used effectively.
4. Scenery and costumes should not be used.
5. Various group formations may be used for effect such as a straight line, a curve, or groupings.

- F. Present short group readings from prepared manuscripts using first two, then three readers and so on until the groups include about eight. Discuss the advantages and disadvantages of numbers.

- G. Experiment with choral reading. Use Greek tragedies. Note the effect and uses of the chorus. Discuss what effects this technique might have on a selection.

- H. Experiment with singing and vocal sound effects in development of mood and feeling.

- I. At times allow the luxury of free expression to acquire a better understanding of a part. Overcoming inhibitions is usually more difficult than restraining expression. Practice free expression through group pantomimes.

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